

MAXXI'S COLLECTION IS ENRICHED WITH MASTERPIECES BY GREAT MASTERS  
WITH THE EXHIBITION

**SENZAMARGINE.**

**PASSAGES IN ITALIAN ART AT THE TURN OF THE MILLENNIUM**

from 2 October 2020

**Carla Accardi, Luciano Fabro, Yervant Gianikian and Angela Ricci Lucchi,  
Luigi Ghirri, Paolo Icaro, Jannis Kounellis, Anna Maria Maiolino, Claudio  
Parmiggiani, Mario Schifano**

in addition, from 2 October:

**Alberto Boatto. Lo sguardo dal di fuori (The look from outside)**

**Homage to Claudia Gian Ferrari**

**Italian Architecture Award and YAP Rome at MAXXI**

and, on Thursday 1 October: **Love Bar** performance by **Alex Cecchetti**

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*Rome, 1 October 2020. Carla Accardi, Luciano Fabro, Yervant Gianikian and Angela Ricci Lucchi, Luigi Ghirri, Paolo Icaro, Jannis Kounellis, Anna Maria Maiolino, Claudio Parmiggiani, Mario Schifano.* These nine essential masters of contemporary Italian art, still a point of reference for younger generations, are the protagonists of the homage exhibition **senzamargine. Passages in Italian Art at the Turn of the Millennium**, a MAXXI Arte project curated by **Bartolomeo Pietromarchi**, at MAXXI National Museum of XXI Century Arts from **2 October 2020 to 10 October 2021**.

The works of these nine masters, which are not yet present in the Collection, will become part of it thanks to special funding from MiBACT on the occasion of the museum's 10<sup>th</sup> anniversary and through this exhibition.

The exhibition was presented on Thursday 1 October 2020 by **Giovanna Melandri**, President of Fondazione MAXXI, **Hou Hanru**, Artistic Director of MAXXI and **Bartolomeo Pietromarchi**, Director of MAXXI Arte. The presentation was attended by the Italian Minister of Cultural Heritage, **Dario Franceschini**.

In the year of MAXXI's 10<sup>th</sup> anniversary, the **national public collection**, a collective patrimony, is still the protagonist, also thanks to the **focus dedicated to Alberto Boatto**, founder and Director in 1969 of the avant-garde magazine *senzamargine*, which gives the title to the exhibition of the Collection (*Alberto Boatto. Lo sguardo dal di fuori*, Archive Wall, curated by Stefano Chiodi, until 10 October 2021), whose precious archive was donated by his family to MAXXI, and with the **Homage to Claudia Gian Ferrari**, a gallery owner and passionate collector who died 10 years ago after generously and trustingly donating more than 50 works from her collection to MAXXI with great generosity and trust (Gian Ferrari hall, curated by Anne Palopoli, until 1 November 2020).

Moreover, **senzamargine** is the culmination of a broader project dedicated to contemporary Italian creativity, again for the Museum's 10<sup>th</sup> anniversary. Said project began in February with REAL\_ITALY, the exhibition with the mid-career artists who won the first editions of the Italian Council, currently focuses on great established names and will finally direct its attention to the young talents of the MAXXI BVLGARI Prize as of 28 October.

"I am particularly proud of this project", says **Giovanna Melandri**. "The collection of art, architecture and photography is the soul of MAXXI; it constitutes its identity. Expanding it, preserving it and making it usable is the main mission of the National Museum of Contemporary Art. In these first 10 years, much has been done to expand and enhance it: the Art collection alone has more than doubled, and we will do as much and even more in the next 10 years. I would like to thank MiBACT, a founding member of Fondazione MAXXI, Minister Dario Franceschini and the Parliament as a whole: now, the works of these great masters can become the collective heritage of all Italians. I would also like to thank the other members of Fondazione MAXXI, the Lazio Region and Enel, who are fundamental to the Museum".

"It is an important day for MAXXI", comments **Bartolomeo Pietromarchi**. "The works of these great nine masters, which represent the vitality and diversity of the art scene in Italy, are an expression of independent

and original research and a point of reference for future generations. Their inclusion in the Collection consolidates the prestige, strength, identity of the Museum as well as its conservation, study, research and experimentation mission, and at the same time enhances its usability".

In the spaces of Gallery 1, on the ground floor of the Museum, a series of 'rooms' follow one another, each of which is dedicated to an artist whose **large installations, important works created at the turn of the millennium**, and *senzamargine* (meaning 'boundless') works, to paraphrase the title of the avant-garde magazine founded and directed in 1969 by Alberto Boatto, to whom an in-depth focus is dedicated in the Archive Wall, are on display. This sequence of immersive environments enhances the revolutionary force, the strength and monumentality, as well as the relationship with space, of the works, bringing out some of the themes still at the centre of artistic reflections in all their topicality.

The path opens with the 'room' dedicated to **Luigi Ghirri**, a great master of photography famous for his original approach to the representation of landscapes. **30 photographs** published in 1989 in the book *Paesaggio italiano* for the series *I Quaderni di Lotus* are on display. The places and cities are different, but all the images are lyrical and allusive, far from stereotypes and linked, as Ghirri himself wrote, "by a leitmotif that crosses themes, spaces and objects" and connects the photographs in a sort of "sentimental geography, where the itineraries are not marked and precise, but obey strange tangles of seeing". *Paesaggio italiano* is part of Fondo Ghirri, which belongs to the Lotus International magazine, with which the master collaborated for about ten years starting from 1983 and which includes **over 350 photographs**, original publications, texts and various working materials.

The second room is dedicated to **Mario Schifano**. In the works exhibited here (the large PVC *Per Esempio*, the paintings *Segni* and *Ritracciato*, the tondos *Chi* and *Dolore*) – originally presented in Rome in 1990 in the exhibition *Divulgare* at Palazzo delle Esposizioni and partly damaged by fire in 1992 – Schifano once again meditates on the anesthetising power of television, which is both a fetish and a personal obsession, by dwelling on the constant exposure to an overdose of images increasingly emptied of meaning.

Two works by **Luciano Fabro**, one of the most famous figures of Arte Povera, are on display: *Enfasi (Baldacchino)* and *Italia all'asta*. *Enfasi* – a sort of suspended canopy in copper and aluminium sheet, with 20 metal tondos with faces embossed on them – is reminiscent of an ancient canopy with sacred undertones. *Italia all'asta* belongs to one of the artist's most famous series, *Italie*, a reflection on national identity begun in 1968. The work, dated 1994, features two silhouettes of the Italian peninsula, one of which is upside down; both are hanging from a pole and, in the set-up curated together with his daughter Silvia Fabro, are placed in a corner.

The two canvases *Bianco argento* and *Bianco argento 3* by **Carla Accardi** reflect the investigation into signs that accompanied the artist throughout her career, and here become simplified and geometric. The canvases dialogue with the installation *Casa Labirinto*, exhibited for the first time at Palazzo Doria Pamphilj in Valmontone in 2000: a Perspex parallelepiped on which Accardi traced black and grey signs. Here, painting, architecture and symbols become one and transparency itself becomes a three-dimensional space.

**Jannis Kounellis**, a master of Arte Povera, is present in the exhibition with the powerful 2014 installation *Untitled*. Said installation, presented for the first time in Todi and then in London in 2014, is among the artist's latest works. In this work, where large butcher knives tearing black coats into shreds envelop the space, Kounellis talks about the human condition and its wounds.

In *Spiette* (1991), set up for the first time at an environmental scale, **Paolo Icaro** marks the space with 36 small plaster shapes in which fragments of mirrored glass are embedded. The *Spiette*, which are positioned at different angles, produce a fragmentary image of the surrounding space, in which the mirroring points weave, reflection by reflection, an invisible web of glances.

**Claudio Parmiggiani** has created *Untitled*, one of his famous delocations, namely works that he creates using fire, dust and smoke to reveal the silhouette of absent objects, specifically for MAXXI. One of the subjects most frequently addressed with this method is the book: a symbolic shape with a long-lasting cultural and intellectual value, but also a solid material entity with a rich formal history.

The interaction among different means of expression, which clearly emerges in the set-up proposed here and conceived for this occasion, characterises the work of **Anna Maria Maiolino**, an artist of Italian origin who lives and works in Brazil. A series of works reflecting the mingling of languages, among sculptures, photographs and drawings of different origins that recount the story of this artist, who is particularly committed to investigating the social role of women, is on display.

The exhibition ends with a 'room' dedicated to **Yervant Gianikian** and **Angela Ricci Lucchi**, the cornerstones of research into moving images in recent decades. *senzamargine* is a fitting tribute to this

extraordinary duo of artists, with the corpus of works *Dal Polo all'Equatore*, which includes a film, a large drawn roll and other works on paper.

On the occasion of the exhibition, thanks to MiBACT funding, the following works are being acquired: **Lugi Ghirri**, *Lotus International Fund*; **Luciano Fabro**, *Italia all'asta* 1994; **Carla Accardi**, *Bianco argento*, 2000 + *Biancoargento 3*, 2001; **Jannis Kounellis**, *Untitled*, 2015; **Paolo Icaro**, *Spiette*, 36, 1991; **Claudio Parmiggiani**, *Untitled*, 1998-2020; **Yervant Gianikian and Angela Ricci Lucchi**, *Dal Polo all'Equatore* corpus, 1982-1986, in addition to the entire **Superstudio** archive and two models of Yona Friedman's *Ville Spatale*.

### **senzamargine. Public Programme**

A rich programme of events will allow to deepen the knowledge of the featured artists. The first event will take place on Saturday 3 October at 11:30 am with **Massimo Recalcati**, who will present his book *Claudio Parmiggiani. Nel tempo della povertà*; 20 October will see a **homage to Jannis Kounellis**, with Bruno Corà and Riccardo Venturi; on 17 November, **Paolo Icaro** will converse with Lara Conte; 1 December will see a **homage to Carla Accardi** with Francesco Impellizzeri and Laura Cherubini; on 15 December, **Yervant Gianikian** will converse with Frédéric Bonnaud, an event that will open the exhibition dedicated to the duo's films, in the Videogallery.

### **senzamargine. Catalogue**

**senzamargine** will be accompanied by a catalogue covering the history of Italian art in recent decades, edited by Bartolomeo Pietromarchi and Stefano Chiodi, with essays by the curators and in-depth texts by international authors. The volume, to be published in the spring of 2021, is conceived as a study manual, a tool for in-depth study accompanied by an essential chronology of art in Italy from 1989 to 2020 (Marsilio Editore).

### **Alberto Boatto. Lo sguardo dal di fuori** (curated by Stefano Chiodi)

Alberto Boatto was one of the most original and influential Italian art critics of the late 20<sup>th</sup> century. He was a direct witness of the radical transformations in the artistic practices of his time and always held a stubbornly independent stance, entrusting writing with a fundamental role. This exhibition presents a significant selection from his personal archive, consisting of letters, manuscripts and his numerous publications, which was generously donated to MAXXI by his family in 2019. It includes all aspects of his intellectual work, exchanges with friends, artists, critics and writers, notebooks, the first drafts of his books and some unpublished texts of great interest. It is the culmination of a lifetime of thought and writing that now offers itself to the eye of the public and the research of scholars.

### **Homage to Claudia Gian Ferrari** (curated by Anne Palopoli)

With the intention of promoting, disseminating and making accessible the art she loved the most, Claudia Gian Ferrari made important donations in the last years of her life in order to enrich the assets of various public collections. In 2010, she donated to MAXXI more than 50 works of contemporary art from the collection in her Roman home in front of the Santa Maria Maggiore cathedral. The exhibition is set up following a path that reconstructs the chronology of the acquisitions from her collection, recounting the evolution of her interests and the crazes and trends of thirty years of contemporary art. The exhibition includes works by Stefano Arienti, Pier Paolo Calzolari, Chen Zen, Bruna Esposito, Kendell Geers, William Kentridge, Ansel Kiefer, Urs Lüthi, Muhammad-Imran Qureshi, to name but a few.

### **Italian Architecture Award and YAP Rome at MAXXI** (curated by Pippo Ciorra)

At the end of Gallery 1, an exhibition presents the finalists and winners of two important awards: the Italian Architecture Award, promoted with Triennale Milano, this year at its first edition, and YAP Rome at MAXXI, organised with MoMA and MoMA PS1, which testify to MAXXI's constant commitment to enhancing the architectural quality of our country and promoting young talents.

### **Love Bar. Performance by Alex Cecchetti**

The guests of the opening will be able to participate, in the Museum square, in the *Love Bar* performance by artist, poet and choreographer Alex Cecchetti. The *Love Bar*, which has existed since 2012, is a collection of "stories that can be drunk". At the crossroads of rural life and Renaissance allure, Cecchetti provides a place where drinking and talking take place simultaneously in the mouth. For each love story told, you receive a cocktail, an elixir, a potion, or another love story in return.

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